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MARCH 2015
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INTERIOR

THINKING PINK

When Lizzie and Jonathan Tisch find just the right Palm Beach penthouse, they encourage their longtime designers, Timothy Haynes and Kevin Roberts, to go all-out mod

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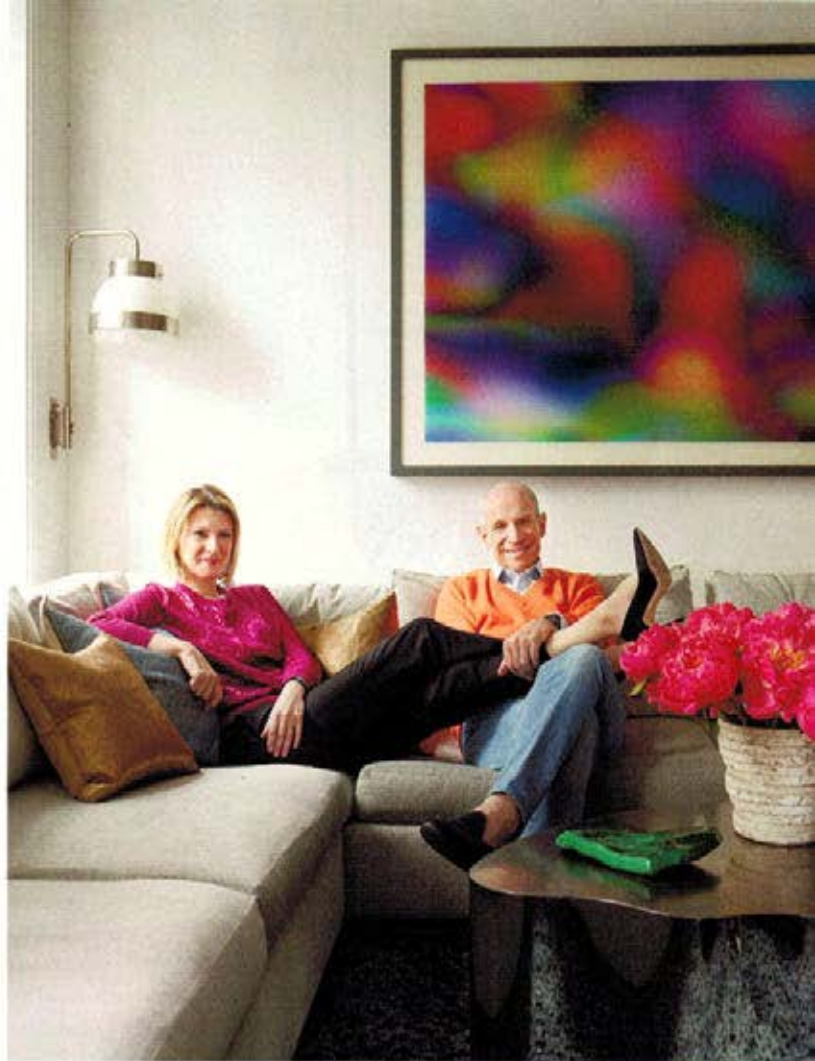


In the living room of Jonathan and Lizzie Tisch's Palm Beach apartment, which was designed by Timothy Haynes and Kevin Roberts, a pair of silk-screened prints by Andy Warhol hang above a 1960s Edward Wormley sofa upholstered in a Scalamandre velvet. The chairs in the foreground are by Charles Ramos, and the side table is by Achille Salvagni; the Louis XVI stools, circa 1780, are from Bernd Goeckler Antiques, the Lucite barstools are from the 1970s, and the bear sculpture is by Paola Pivi. See Resources.



FACING PAGE: The Tisches with a photograph by Thomas Ruff. **THIS PAGE:** A pair of circa-1958 two-toned armchairs by Pierre Guariche flank a cocktail table by Fredrikson Stallard in the living room; the 1970s curved sofas are by Milo Baughman, and the custom-made silk shag rug is by Beauvais Carpets. See Resources.





ANYONE WHO KNOWS Jonathan and Lizzie Tisch—Manhattan A-listers with a daring eye for design—could have predicted that their new pied-à-terre in Palm Beach would be a place of high style. But surely this 5,900-square-foot penthouse, in a midcentury building luxuriously renovated in the early 2000s, surpasses all expectations? For this is a place of such edgy chic and sizzling color that even Jon himself seems amazed: “If you told me that I’d be living with a hot pink living room...” he begins. He needn’t finish the sentence.

“We wanted to make it feel like you’re in Miami,” Lizzie explains. “We wanted to make it fun.” And so they did, bringing South Beach flair to a town better known for its conservative, old-money ethos.

There is no chintz here. “It’s a younger, fresher take,” says architect Timothy Haynes. Along with Kevin Roberts, his partner in the New York firm of Haynes-Roberts, Inc., Haynes conceived the interiors, working closely with the clients. Lizzie, in particular, “loves color and glamour,” Roberts adds. “She has great pizzazz.”

Both Tisches are professionally involved with design. As chairman of Loews Hotels, Jon oversaw the recent \$100 million renovation of New York’s landmark Loews Regency Hotel, a massive operation that brought it both acclaim and new relevance. A scion of the famous real-estate family, he grew up in the hotel and has been known to refer to himself as “the male Eloise.” For her part, Lizzie is a fashion maven who was inducted into *Vanity Fair*’s Best-Dressed Hall of Fame in 2012 and chairs the Friends of the Costume Institute at the Metropolitan Museum of Art. She is also the cofounder of Suite 1521, which introduces new designers to a members-only clientele. (It’s named for Jon’s childhood address at the Regency.)

The dining room chairs include two originals by Maison Leleu, from Maison Gerard, as well as reproductions, all covered in a nubuck from Cortina Leathers; the resin-top table is a custom design, the painting is by Christian Marclay, and five Italian pendants form a single light fixture. **FACING PAGE, FROM TOP:** In the media room, the sofas are by Edward Wormley and 1970s armchairs by Harvey Probber are covered in a Holly Hunt cotton velvet. A pair of 1953 chairs by Pierre Guariche upholstered in a Knoll Textiles fabric and a 1970 desk by Maurice Calka in the sitting room; the bookshelves and the rug by Beauvais Carpets are custom designs. See Resources.



The couple, with a combined family of three children from earlier marriages, are very much equal partners in the decorating process. "We use our day jobs to help design our homes," Jon says. "We go to every meeting and make every decision together. We sit in furniture together." They have worked with Haynes-Roberts before: on the Manhattan apartment that is their main residence and a weekend home on Long Island. Jon admires the designers for being "leading-edge and different," he says. "They get us, as a couple," Lizzie adds.

It was Lizzie who suggested a palette of shocking pink and white for the Palm Beach living room—a color scheme Roberts describes as "pretty damned girly, and pretty glamorous." When she did so, there was hesitation all around. "I sort of gulped," Roberts says. "Then I said, 'OK, we're going to start playing.'"

And so they did. The living room alone demonstrates how well they succeeded. While its actual space is enormous—925 square feet, with a double-barrel-vaulted ceiling that rises to almost 12 feet—its furnishings, with their "punches of color," in Roberts's words, beautifully assert a more human scale. Haynes-Roberts's reputation for artfully combining disparate styles and periods is vividly on display. At one end, a 1960s sofa by Edward Wormley, upholstered in magenta tiger stripes, is flanked by a pair of midcentury armchairs by the French designer Pierre Guariche. In this context, even the delicately colored twin upholstered stools—dating from the reign of Louis XVI—seem to assume a clean-lined modernity.





The master bath's custom cabinets are topped with a quartzite counter, the shower fittings are by THG Paris, the flat-screen TV is by Samsung, and the floor is sheathed in glass mosaic tiles by Studium. **FACING PAGE, FROM TOP:** The master bedroom features stools by Azadeh Shladovsky from Jean de Meire, 1970s bedside tables by Karl Springer topped with lamps by Roberto Rida, and 1960s Italian armchair; the Lucite headboard is a custom design, as is the rug by Beauvais Carpets. The dressing room's cabinet is crafted of Corian. See Resource



The designers favored pale finishes. "We used neutrals to offset that punchy color," Roberts says. The intense sheen of the walls—some glass, others lacquered—shows both furniture and art to advantage, including an outsize pink polar bear by Paola Pivi.

There were many design adventures. Lizzie initially wanted a bright pink rug for the living room. The designers ("a little horrified," Roberts confesses) suggested "a sort of fading out of color" instead. The result is a stunning 900-square-foot rug of solid silk shag, raspberry-hued at the edges and fading to white at the center. "That rug was a narrative we had to follow," Jon insists. Vintage barrel-back chairs by Harvey Probber in the media room are mustard—"such a 1970s color!" Roberts exclaims.

Here, as elsewhere, the designers' inventiveness is apparent. They solved the problem of a cavernous dining room that overlooks the water (Lake Worth Lagoon to the west, the Atlantic to the east) by suspending five Italian hanging lamps at different heights—creating a single, linear light fixture. The custom-made resin dining table, with its crackled-looking surface (created by zapping the material with an electric current), beautifully reflects the light.

The palette calms in the master bedroom. The prevailing hue is subtlety itself—a hint of shimmering blue seems to rise from the water below. The Lucite headboard was Jon's idea. "It's so peaceful and serene, high above the water," he says. "You feel like you're on a boat." A craft of crisp, cutting-edge style, of course. ■